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ABSTRACT

Recently those in the teaching profession have begun to realize the importance of listening skills. Of the 4 areas of language arts, listening is the primary skill. Phonics and listening are related in that there is a significant relationship between the child's ability to discriminate between letter sounds and his ability to listen. The child must master sound-to-letter associations in order to learn to spell. Listening skills must be improved if teachers are to reach the disadvantaged child--the youngster with limited vocabulary and short attention span, the child who seems to be in his own little world, and the child who is not ready to read in first grade and seems to fall further and further behind his classmates. This book presents a general discussion of the listening skill and raises some questions pertinent to the development of this facet of the language arts program. Ideas which the teacher can use "as is" or as a springboard for developing her own program are provided. Effort has been made to select, modify, and develop materials to meet the unique needs of the disadvantaged child; however, many of the procedures would work equally well with primary children in various situations. Topics covered are: importance of listening; factors influencing listening ability; listening and the language arts program; listening levels and goals for instruction; and evaluation. (NQ)

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LISTENING-PHONICS PROGRAM FOR DISADVANTAGED YOUNGSTERS

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NEW YORK STATE CENTER FOR MIGRANT STUDIES

The New York State Center for Migrant Studies is an independent organization devoted to professional research in the areas of education, employment, community relations and other aspects of the conditions of migrant labor in the State of New York.

The principal purposes are to initiate studies relevant to understanding and improving the conditions of the migrant, and to publish and disseminate these studies. The New York State Center for Migrant Studies, co-sponsored by the New York State Education Department's Bureau of Migrant Education, John Dunn, Chief, and the State University College of Arts and Science at Geneseo, New York, Robert W. MacVittie, President, was founded in February 1968.

The study has been recommended for publication by the Publications Committee of the Executive Council of the Center as an important contribution to the understanding of the migrant problem. It has been approved by the Executive Council of the Advisory Board of the Center except as specifically indicated and supercedes all previous drafts released for private circulation prior to publication. However, the interpretations and conclusions of the study are those of the author and do not necessarily represent the official position of the Center.

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PREFACE

We in the teaching profession are just beginning to realize the importance of listening skills in the whole scheme of education. It is probably safe to say that the development of skills in listening has been more neglected than any other facet of the language arts, including speech, reading, writing and spelling.

In the past, we have tended to think that a child came to us ready and equipped with the necessary tools for listening in the classroom situation. We seemed to feel no need to give instruction in the area of listening. Perhaps we didn't know how. Perhaps we felt it was innate in the child - just as he was able to breathe, so he was able to listen. Contradictory to this, I expect that the average classroom teacher issues the admonishment "Listen!" more than any other single directive.

My particular area of concern is with the so-called disadvantaged child - the youngster who comes to us with limited vocabulary and short attention span, the child who seems to be in his own little world, is not ready to read in first grade, and seems to fall further and further behind his classmates.

Perhaps this kind of child has been over-saturated with auditory stimuli at home - the blaring TV, overcrowded conditions resulting in loud voices, sounds, and fights. In order to survive, the child has learned to "tune out." In addition, children from a disadvantaged home have a particular problem. Although they may have a rich culture of their own, their culture may, and probably does, include a language restricted to a concreteness dealing only with matters in their immediate environment. This being the case, they often do not use complete sentences because, with a few words and a gesture, they can indicate what they mean and what they are talking about. In addition, these children are included in conversation only when discipline or punishment is involved. In other words, they hear "No!", "Stop!", "Be quiet!", "Shut up!". This has many implications for us in the profession when we realize that the child's first language learning is through listening.

Research tells us that there is a relationship between spoken language and language as a basis for reading and writing. Teachers have noticed that the best readers and writers have the best skills in oral language and are good at listening. The implication is that if we wish to improve the reading and writing ability of a student, we must first improve his skills at listening.

I believe we can improve listening skills. In fact, we MUST improve

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listening skills if we are to reach, in any measure, these youngsters who so desperately need to be reached. It behooves teachers to move into emergency action - involving the child in a variety of experiences designed to help him develop good listening skills.

This book aims to provide the teacher with ideas she can use "as is" or, even better, use as a springboard for developing her own program. I have attempted to design a sequential language-sound program, geared to the kind of children we have in our own particular school system. Effort has been made to select, modify, and develop materials to meet the unique needs of the disadvantaged child. It is my bias that many of the procedures would work equally well with primary children in a variety of situations.

In addition, this book aims at a general discussion of the skill of listening and raises some questions pertinent to the development of this facet of the language arts program.

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CHAPTER I

HOW IMPORTANT IS LISTENING?

Listening is the basic skill on which the other areas of language arts - speaking, reading and writing - are dependent. The young child is almost totally dependent upon listening for all his learning. We might go so far as to say that listening is a prerequisite for learning.

The Difference Between Hearing and Listening

Is hearing the same as listening? Too often in the past we have assumed that if a child could hear, it necessarily followed that he listened. When we think about it, we realize that hearing depends upon the normal functioning of the ears and is the process by which noises and tones are received as stimuli and are then transmitted to the brain for analyzation. Listening is more than merely hearing. It implies active participation on the part of the listener and is a more complex act than that of hearing. When one listens, he gives attention to what he hears because he seeks to attach meaning to those sounds received by his hearing mechanism. Is the person really listening when he responds to the speaker by saying "Uh-huh!" or "Is that so?". Probably not. Or how about the person who can repeat the last sentence the speaker has said. Is he necessarily a listener? I think not. To be really classified as a listener, one must register comprehension of what he hears, relating it to his past experiences to gain full meaning. Thus the true listener gives purposeful and critical attention to the speaker.

Listening Demands

What kinds of listening demands are made on migrant youngsters of primary school age? Until a child is able to read rather well, most of the information and knowledge he acquires is through listening. He must listen to acquire vocabulary, to develop sentence sense, to listen to directions, and to secure information. During the course of a school day he listens to his family, his pets, perhaps radio and television, the school bus driver, other youngsters on the bus, teachers, playground noise, cafeteria monitors, the building principal, and perhaps visitors to his classroom. Within the classroom itself are noises he must learn to "tune out" if he would attend to the teacher. Such sounds as shuffling feet, the clatter of pencils, crayons and other objects being

dropped, chairs tipped over, the sound of the pencil sharpener, the door opening and closing, classmates chattering, the telephone ringing, the sound of the dismissal bells, and announcements being broadcast over the loud-speaker.

Most of his school day is spent in listening to his teacher and he must learn to tune out extraneous sound. If we agree that listening is a very important basic skill for the migrant child, how can his teacher help him develop those listening skills which will more than likely insure success for him in his school experience?

Listening and the Migrant Child

When we think of the difference between hearing and listening in relation to the migrant child, we see that while he has the potentiality for listening, in all probability he will need training to develop this skill. If we agree with the statement that a good listener relates what he hears to his past experiences in order to gain understanding of what he has heard, it is not too difficult to imagine the plight of the child who has had limited experiences with the outside world. If one has never seen an elephant, it might be difficult to follow the thread of a conversation regarding that interesting animal. If one has never been on an escalator, it might be difficult to visualize a moving staircase. Teachers of migrant youngsters must use every opportunity to enrich the experiences of these children. A visit to the supermarket with a look at the vegetable display, for example, would help them learn that all vegetables have names, and should not necessarily be lumped under the nomenclature of "greens." The classroom teacher has a responsibility as well as an opportunity to capitalize on the use of concrete objects around the room. Often we as teachers are guilty of assuming too much. Maybe the child doesn't know which is a pencil and which is a crayon. Let's teach him, rather than scold him for "not listening" when he uses his crayon instead of his pencil, or vice versa. Hold up a pencil, saying, "Pencil." Then say, "This is a pencil." The children repeat, using a complete sentence. Next, hold up the pencil saying, "What is this?" The children are to respond by holding up their pencils, saying, "This is a pencil." Ask small groups or individuals the same question and expect the response to be in a complete sentence. Follow the same procedure for other objects in the room - crayon, chalk, desk, chair, book and the like.

The Importance of Self-Concept

In developing a basic foundation of the skills of listening, we will move from the concrete to the abstract. We must motivate children to listen and must structure stimuli for them, using a multi-sensory approach. Above all, and necessary to success, is the development of a positive self-concept.

Much has been written about the necessity for the teacher to provide the kind of classroom climate and the kind of experiences needed for the

migrant youngster to feel that he belongs, that he is a worthwhile human being.

Where shall we start? Let's begin with the child himself. Let him find out first what his physical self is like. Put a large mirror in the classroom - large enough so that the child can see his whole image. Have him point to different parts of his body as you name them - eyes, ears, arms, legs, fingers, etc. Pass out small individual mirrors to each child. As each youngster looks at his image, have him find, touch, and name different parts of his body. Use rhymes like the following and ask the child to point to each named part of his body as he says the rhyme.

I've two eyes that open and close.
I've two ears and one little nose.
I've two lips and one little chin.
I've two arms to hold me in.
And I've five little fingers on
each hand.
Now see how tall and straight I
stand!

- M.J.P.

My head, my shoulders, my knees,
my toes;
My head, my shoulders, my knees,
my toes;
My head, my shoulders, my knees,
my toes;
We'll all clap hands together.

- Anonymous

Have the children lie down on the floor. Ask them to stretch, listen to their own breathing, move or raise various parts of their body as you name them. Exercises such as these help a youngster to learn about his physical self, and that there is no one just exactly like him. He begins to think of himself as an individual.

As his concept of himself grows, the child's name becomes very important to him and the teacher wants him to recognize it in printed form. On the first day of school, as the child tells you his name, print it with a magic marker on a strip of construction paper and slip a safety pin through it. Let him know that the printed symbols you have made stands for his name. Have the child place his name tag on the chalk ledge. Follow this procedure for all the children in your class. Then call a name and ask that child to get his name tag from the chalk ledge. If he cannot do it, help him. When all the children have their names, ask them to pin them on. If you have a teacher aide, she may assist the children. (At the end of the day, have the children place their tags back on the ledge as you call the individual names.)

Next show the class previously prepared (if possible) name cards made from oaktag and about 3 X 12 inches. Hold up one card at a time. Ask whose name is on it. If no one answers, tell the name to the class. Have the youngster tape his name to the top of his desk or table. Later, this will serve as a model when he is ready to begin printing his own name. Now it tells the youngster that this desk is his very own. It may be the first thing of his very own that the migrant child has had.

Each child will say to the teacher or aide the name of the letter with which his name begins. If he doesn't know, tell him and ask him to repeat it; for example: "Willie begins with 'W'."

The next step may be to ask all the children whose names begin with the sound of "W" (or whatever letter you choose) to bring their tags to the chalk ledge. One may vary the game by asking children whose names begin with a particular letter to come and take away their name tags. This keeps the children listening even though their tags have been placed on the ledge.

The teacher may write a letter of the alphabet on the chalkboard and ask the child whose name begins with that letter to come to the front of the room. Each child will say his name and the letter name with which it begins. For example, "I am Henry. My name begins with 'H'."

Other variations might be to ask the children to clap, hold up their name tag, stand by their desk, put down their head, etc., as the teacher writes their letter on the chalkboard.

Make alphabet cards from construction paper. Preselect the letters in the child's name and have him arrange the letters on his desk to spell his name, using his name card as a guide. Later, extra letters can be inserted so only the appropriate ones are chosen by him. Still later, he will select the letters from the complete alphabet pack and arrange them in the correct order to spell his name without looking at a model. (NOTE: Be sure and make duplicate letters in the pack if the child needs them for his name. For example: two "n's" are needed for Annie.)

Some children will have difficulty at this point. For each of these youngsters, cut the letters of his name from sandpaper so that he may feel the texture and the shape of the letters. Have him say the letter names as he feels each letter. Some youngsters may benefit from making the letter shapes from soft clay. The teacher may wish to letter the child's name on a small piece of felt. The felt can be cut into simple shapes to form a puzzle. The child puts the puzzle together, thus making his name.

The next procedure might be to ask the child to print the first letter of his name on the chalkboard. Soon some of the children will attempt to print their whole name.

As soon as the children recognize their own names in printed form, they can learn to recognize the printed forms of their classmates' names. The teacher may ask one child to collect all the name tags of children whose names begin with a particular letter sound - the "W" sound, for

example. This simple exercise begins to make the children aware of initial sounds.

Assigning simple room duties, such as watering the plants, dusting, cleaning erasers, checking the book table, and the like can be rotated among the youngsters. A simple chart listing these duties with the child's name opposite the assigned task will help develop his awareness of words. It's a good idea to use complete sentences such as, "Willie will clean the erasers. Annie Mae will water the plants.", etc.

Perhaps nothing interests a migrant youngster as much as a picture of himself. Take a picture of each child - if possible, take it at the camp where he lives. Mount the picture and ask the child to tell you what he would like printed beneath it. One story went this way:

My name's Jessica.
Here's where I am.
My Momma and my Auntie here, too.

The story was written as the child spoke, so she realized that words are just talking written down. The story was read to the youngsters. She was asked to find the word that stands for her name. She found words that begin alike. The teacher re-read the story aloud again. Then the child was asked to read it with the teacher.

Each child's story can be printed beneath his picture and mounted on the bulletin board under a simple heading such as "Here We Are." The teacher could type the stories on the primary typewriter, the child could illustrate it and take it home if he wished.

When the child feels secure in the learning situation, when he feels that he is an important and worthy member of the group, then and only then can the teacher hope to proceed with the next level of instruction.

Putting a felt puzzle together to make her name

CHAPTER II

FACTORS INFLUENCING LISTENING ABILITY

Physical

There are certain physical factors that influence the ability of the child to listen. Most obvious is the proper functioning of the ear mechanism itself. This may be checked by the audiometer and if the results are questionable, effort should be made to obtain the services of a hearing specialist. It must be remembered that the amount of hearing loss considered a great handicap for one listener may not be so great for the listener who can compensate through sharper auditory discrimination. Once it has been determined that the ear mechanism itself is not faulty, what other things in the physical environment should concern us? In the classroom, attention should be given to the room temperature, for it has been found that either too warm or too cold a room can have adverse affect on the listener. Another consideration is the position of the listener -- one that is fairly comfortable probably is best. A listener that is too comfortable might fall asleep and if the position is downright uncomfortable, the listener may be so disturbed by that fact, he will not attend to the situation. The general health of the individual can also influence the degree of listening. A child in good health has a better chance of effective listening, especially on the levels of listening requiring much concentration and the exercise of higher thought processes. In the classroom, health factors exerting influence would include the common cold, headaches, and fatigue. We sometimes find our migrant children utterly exhausted. Frequently, I have gone into classrooms and found some of these children sound asleep. Another contributing factor, especially for migrant youngsters, seems to be proper nutrition. If a child comes to school with a little or no breakfast, he is hungry. It is pretty hard for him to concentrate under these conditions. Some schools are offering juice or milk and crackers each morning and are helping to combat this situation.

External Noises

Poor listeners seem to be adversely affected by external noise such as near-by conversation, environmental noises and the noise of crowds. Although the listener can learn to blot out distracting sound, he appears to suffer fatigue from these noises. A relative quiet seems to be conducive to good listening, but it seems undesirable to have total quiet for children in the classroom. Children need to have instruction in how to listen when there is background distraction. A good listener can learn to adjust to bad listening conditions. Carpeted, air-conditioned classrooms, might help control some of the external noise.

Environmental noise has become dangerous to our entire population.

Concern is being voiced throughout our country on the "noise belt" of industry. Jobs in iron and steel plants, textiles, printing and publishing, lumbering, and mechanized farming can lead to partial or total deafness. Fortunately, we are recognizing this problem and big business is spending more than $150 million annually on sound deadening materials. Concern has also been rising regarding hearing losses of our young people who enjoy the loud rock music of contemporary bands.

Emotional

It has been found that a stable emotional mind is conducive to listening. Fear, anger, resentment, jealousy, insecurity and the like can cause a person to be unable to comprehend what he hears. Our migrant children frequently came to us fearful and insecure, sometimes filled with anger and resentment. The classroom teacher must be able to accept the child and help him feel like a worthwhile individual who has something to contribute to the classroom situation. Teachers of primary children will tell you that the joy and excitement of an approaching holiday can cause interference with listening. The atmosphere of the classroom can help control the impact of emotions on listening. An atmosphere in which there is a warmth of personal relationships, where the student feels that the teacher and other children in the room like him, is conducive to listening.

Intelligence

While intelligence seems to have a strong influence on listening ability, academic standing and listening ability have not shown such a close relationship. Perhaps it is a matter of whether the listeners are using their skills efficiently to achieve academic standing, or whether their teachers are using the students' listening skills to increase the quality of their academic achievement. It may be that the materials and questions used in the typical listening test available to us today are so closely related to intelligence that they measure verbal ability rather than listening ability. Perhaps listening tests should be constructed based on activities not usually associated with the classroom.

Personality

It is suspected by some teachers that the personality of the individual involved in the listening situation plays a role in the ability of that individual to listen. Teachers have observed that extroverts tend to be better listeners than introverts and that good listeners seem to be more stable. The good listener also seems to be better adjusted personally and socially.

Individual Differences

Children vary greatly in their ability to listen, even within the

same classroom. Why is this? There are many kinds of individual differences. The sex and age of the child makes a difference. Teachers must select material appealing to both boys and girls at their interest level. The length of time (attention span) which students can listen effectively varies. Teachers must expose the students to longer and longer periods of listening. Skill in listening is frequently affected by vocabulary; and vocabulary, in turn, can be affected by listening. If his experiences have been few, if there has been little opportunity to talk with adults in the home situation, the vocabulary of the child may be critically limited. In developing vocabulary, concepts likewise must be developed. If the child has not learned these things at home, it becomes a part of the teacher's responsibility when he enters her classroom. The grouping practices of the school, class size, and the classroom atmosphere all play a part in this. Discussion among the students should be encouraged in the classroom situation, for there must be many opportunities for communication. The teacher, likewise, must take time to listen. What children have to say to us can be very important. We teachers need to be better listeners.

Speed of Speech

Another factor affecting listening is speed of speech. The average speaking rate is from 120 to 150 words per minute. Most listeners prefer a speaking rate of about 150 to 175 words per minute. When one is listening to highly complex subject matter, most listeners prefer a slower speaking rate. The rate of thinking, on the other hand, is thought to be many times faster than the rate of listening. This implies that the listener should capitalize on his speed of thought processes in organizing and analyzing the material he hears. In recent years, a compressor has been developed which makes possible the recording of voices that can be heard at a speed of 300 to 500 words per minute. This "compressed speech" has been used by the American Foundation for the Blind in speeding up the rate of talking books. Emerson Fouke of the University of Louisville has worked with blind college students using tapes which allow for listening at the rate of about 360 words per minute. Educational Development Laboratories have produced listening tapes on this same order and which they call "speeded listening."

Cultural

There are many cultural factors related to listening. Let's think about the child who has learned a dialect different from the one he faces in school. This child, in all probability, is unable to hear and/or repeat sentences modeled for him. He is unable to respond, even when the model is made for him, because of poor auditory memory. The teacher needs to work with sentence patterns, much as she would if teaching English as a second language. She might hold up a pencil and say "pencil." The child would repeat, "pencil." When he was able to do that, the teacher would say "a pencil" and the child would repeat, "a pencil." The teacher would continue in a like manner until the child could repeat a whole sentence modeled for him. In this case, it might simply be, "This is a pencil." We must begin with direct instruction in Standard American English, but must be careful not to denigrate the child's dia-

lect. This is a very personal thing and to reject his language is, in effect, to reject the child. We have found that the use of the Language Master, a machine on which the child listens to the teacher's sentence model, repeats the model, and listens to himself, is very effective. Instruction in listening-speaking skills should begin immediately at all levels, but is perhaps most effective with kindergarten and first-grade youngsters.

Motivation and Attention

If there is some indication that comprehension will be checked, or if a comment is made by the teacher regarding what to listen for, or if questions are provided before listening, it seems as though comprehension and retention of the material listened to is increased. Implications for teachers point up the necessity to use such external motivations until students learn to develop their own purposes for paying attention.

Many factors influence listening ability of migrant youngsters. Fortunately, there is something that we can do about a number of them. It's up to the classroom teacher to control the listening situation in her classroom.

CHAPTER III

LISTENING AND THE LANGUAGE ARTS PROGRAM

What Does Research Say?

Less is known about teaching listening than other areas of the language arts and comparatively little research has been completed on listening skills. One of the first major studies was done by Paul Rankin,[1] who was concerned about the amount of time the listener spent in listening. He found that people devote seventy percent of their daily waking hours to communication. He also discovered that we spend 42.1 percent of this time listening, 31.9 percent of this time speaking, and the rest of the time in reading and writing combined.

Miriam Wilt,[2] through classroom observation of elementary children, found that they spent, on the average, more than two and one-half hours out of a five-hour school day in listening. Her study further pointed out that teachers underestimated the time considerably. The elementary teachers she surveyed estimated that their students spent about 25 percent of the time in listening. Another fact pointed out in the same study was that, in general, children spend most of their time listening to the teacher or to one child talking to the teacher, and very little time was spent in children talking to one another.

Bruce Markgraf[3] found in his study of students in grades ten and twelve that the average percentage of time spent by these listeners in a day of class activities was 46 percent. Of this time, 66 percent was spent listening to their teachers and 22 percent of the time to their peers. Some researchers estimate that 90 percent of the class time in college is spent in listening.

K. L. Brown[4] examined the kind and quality of speech and listening content in fifty-four language arts textbooks for grades three through six. In general, he found that the degree of emphasis upon speech and listening in the textbooks was not sufficient. Listening was not emphasized as an area for direct instruction, but was emphasized more often in speech content. No doubt the lack of emphasis in textbooks is one reason listening skills have been under-emphasized in the classroom.

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[1]Rankin, Paul T., "The Importance of Listening Ability," English Journal, College Edition, 17:623-30; October, 1928.

[2]Wilt, Miriam E., "A Study of Teacher Awareness of Listening as a Factor in Elementary Education," Journal of Educational Research, XLII: 626-36; April, 1950.

[3]Markgraf, Bruce, "Demands on the Listening Skills of Secondary School Pupils," in Sam Duker (Ed.) Listening: Readings. New York: Scarecrow Press, 1966.

[4]Brown, K. L., "Speech and Listening in Language Arts Textbooks," part I and part II. Elementary English, 1967, 44.

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Charles Kelly,[5] in a comparison of performances of industrial supervisors (on a listening inventory) and their personality factors (measured by the Cattel personality scale) concluded that extroverts are better listeners than introverts. Good listeners appear to be receptive to new ideas, stable, mature and sophisticated. Poor listeners exhibit timidity, suspicion, and emotionality.

Thomas Devine[6] has re-examined assumptions about reading and listening and has decided that findings are inconclusive on the question of listening instruction and the competence of reading. He also questions the high correlation between listening and reading test scores.

Blake and Amato[7] list four areas of listening in which they feel research is lacking: 1. What we already know should be disseminated; 2. The structure, as it relates to children, should be determined; 3. More rapid and reliable tests should be developed; 4. The relationship of listening, speaking, reading and writing needs further study.

Results of a study completed by Dr. Clotilda Winter[8] of Texas Christian University involving children in grades four, five and six showed a significant improvement in listening competence from the fourth to the sixth grade. This same study showed significant sex differences in listening competence in favor of girls and a moderate relationship between listening and intelligence. A moderate but high significant relationship was shown between listening and reading comprehension; between capitalization and punctuation skills and listening; and between grammatical usage and listening. The relationship between spelling and listening did not seem so strong. The degree of relationship between listening and arithmetic reasoning appeared stronger than the relationship between listening and computation or listening and concepts. There seemed to be a highly significant, moderate relationship between listening comprehension and total school achievement, as measured by achievement tests.

A study completed by M. W. Horowitz[9] regarding reading and listening showed that listening seems more prone to distortion than reading; that listeners produce fewer omissions of relevant portions; and that listeners produced more extraneous material than readers. His final conclusions revealed that he feels listening to be a more direct and less complicated process and modality more in tune with thought processes than is reading.

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[5]Kelly, Charles M., "Mental Ability and Personality Factors in Listening," The Quarterly Journal of Speech, 49 (April 1963), p. 53.

[6]Devine, Thomas, "Reading and Listening: New Research Findings," Elementary English, 45 (March, 1968), pp. 346-48.

[7]Blake, H. E. and Amato, A. J., "Needed Research in Oral Language," part II. Elementary English, 44:259-62, 1967.

[8]Winter, Clotilda, "Listening and Learning," Elementary English, October, 1966.

[9]Horowitz, M. W., "Organizational Processes Underlying Differences Between Listening and Reading as a Function of Complexity of Material," The Journal of Communications, 1968, 18, 37-46.

Annabel Fawcett[10] of Miami University, Oxford, Ohio, completed a study to determine the effectiveness of teaching listening skills to fourth, fifth and sixth graders, and to investigate the relationships of selected variables to listening ability. She concluded that students who received listening instruction showed considerable improvement in listening ability, whereas those who did not receive the instruction did not show significant improvement. Dr. Fawcett also found that listening ability is a skill which can be improved through instruction, that it is related to reading, language, and arithmetic; that boys and girls do not differ significantly in listening ability; that reading comprehension is significantly related to listening ability; that children's ability to use reference materials is significantly related to listening ability and the degree of relationship is higher than that between listening ability and language usage. Dr. Fawcett's study further showed that a child's report card grades in reading, language, and arithmetic are not as closely related to listening ability as scores obtained on standardized achievement tests.

Durrell[11] tells us that in the primary grades, a youngster's listening vocabulary is much superior to his reading vocabulary. Listening is a broader channel for acquiring information than is reading at this level, since reading skills are immature.

How is Listening Related to Other Areas of Language Arts?

Of the four areas of language arts - listening, speaking, reading and writing, listening is the primary skill and therefore, the basis for learning in other areas of language arts.

Reading and listening are related in that both are receptive skills concerned with the intake of ideas through language. There seems to be some common intellectual element and, as each is concerned with the decoding half of the communication process, many of the same skills required by readers, such as differentiating between main ideas and details, following a sequence, drawing inferences, sensitivity to word meanings, and discrimination between fact and opinion, are required by listeners, too. Perhaps by improving reading comprehension skills, skill in listening may be improved also. The teacher may plan a lesson in listening following the steps of a directed reading lesson. Before the students begin to listen, the teacher can motivate interest in the activity and the material to be heard, teach the needed skills, clarify vocabulary and concepts, and set purposes for the listening. Following the actual listening, the teacher can check comprehension, stimulate discussion, and introduce related listening activities. News articles and adver-

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[10] Fawcett, Annabel, "Training in Listening," English Journal, May, 1966.

[11] Durrell, Donald, "Listening Comprehension Versus Reading Comprehension," Journal of Reading, March, 1969.

tisements found in the daily newspaper or heard on television may be used in fostering comprehension skills in critical listening.

Speaking is dependent to a large extent upon listening, for we learn much of our language by listening. Children learn to talk by listening to other members of the family talk. It would seem to follow then that if we improve listening skills, speaking skills would be improved. We need to give direct instruction in such listening skills as intensity, inflection, pause and gesture. In addition, using the Language Master or the tape recorder, children can repeat what is said by the speech model on the tape. Thought must also be given to the room in which listening and speaking skills are being taught. Children and teacher must be able to hear each other. Perhaps we need carpeting and acoustical ceilings in our classrooms.

Phonics and listening seem to be related in that there is a significant relationship between the child's ability to discriminate between letter sounds and his ability to listen. The child must master sound-to-letter associations in order to learn to spell. The first step of a spelling program is probably thought of as an auditory discrimination step. Unless the child has developed this ability, he is in trouble when it comes to spelling.

The relationship between the receptive skill of listening and the expressive skill of writing has been explored in research on normal and hearing handicapped children. Hearing children were found to use more complex types of language structure and more concise composition, reflecting a high degree of maturity in written expression than that of deaf or partially deaf children.

Implications for Teachers

Although all researchers do not agree in their findings, are there some implications for teachers in the classroom? Perhaps foremost is the idea of the importance of listening in the language arts area and that listeners are not born, but made. We, as classroom teachers, can improve the listening skills of the youngsters in our classrooms. As we work on language arts curriculum committees, we must be sure that we include activities to improve listening at all levels. In our individual classrooms, we must take into account the listening skills that our youngsters have already acquired and plan activities which will be meaningful to them.

CHAPTER IV

LEVELS OF LISTENING

There are levels of development in listening and the wise teacher assesses and evaluates the listening skills of her students before beginning a listening program in the classroom. For our purposes, we will consider levels in three areas of the listening process: auditory awareness, auditory discrimination, and auditory comprehension. The levels of listening which will concern us include:

1. Awareness of Sounds
2. Attaching Meaning to Sounds
3. Interpretation of Sounds

Auditory Awareness

Auditory Awareness may be defined as an individual's acuity to sound and the recognition of sound by the listener. Awareness of sound begins in early infancy when the child notices loud noises and responds to them. Soon the infant is able to produce many sounds of his own with seemingly little meaning attached. How many have observed the infant who appears delighted with these unintelligible sounds? The young child begins to isolate sounds and attach meaning to them. Footsteps may mean that mother is coming and soon the child will be fed. The toddler might relate the sound "bah" to his ball, and the members of his family learn that when he makes the sound "bah", he is referring to his ball. The child has learned that certain sounds are always made for particular things. He is beginning to associate sounds (words) with objects.

Awareness of Sound

He is learning that when he or someone else utters the sound (word) "cup," it means the object from which he drinks his milk and from which Mom and Dad drink coffee. He learns that the object's name is "cup." Thus the child begins to attach meaning to sound. Many children are far beyond this level when they enter school. Some migrant children may not be. Perhaps there has not been an adult or older sibling in the home who has taken time to teach object names to the child. The language of the home may be restricted to a concreteness dealing with matters in the immediate environment and objects needed or used are not called by name but rather are indicated with gestures or vague references such as "that," "it," or "this." Such a learning gap must be dealt with by the teacher and direct learning must result. In undertaking this instruction, it is best to use real objects whenever possible and practical, although toy objects may be substituted. Objects are more meaningful to these children than pictures and the youngsters need to be allowed to handle and manipu-

Attaching Meaning to Sound

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late them. The following procedure may be used by the teacher in direct teaching of object names.

Teacher (Holding a fork): What is this?
Children: Eat?
Teacher: We use it to eat. It's a fork. Fork. Fork. You say it. Fork.
Children: Fork.
Teacher: A fork.
Children: A fork.
Teacher: It's a fork.
Children: It's a fork.
Teacher: This is a fork.
Children: This is a fork.

The teacher may repeat this procedure with individuals in the group.

The child must be able to identify and respond to sounds in his environment. The teacher may take the children for a walk. Upon their return to the classroom, the youngsters may name and describe the sounds they heard. Field trips are an excellent source for sounds which may be taped by the teacher. The tapes can later be played in the classroom and the children can be asked to identify the sounds heard on the trip. More ideas on taping sounds and using them in the classroom may be found in Chapter seven. There are commercial records and tapes which may be purchased. Care must be used in selecting only those with which the children can identify. For example, in an urban setting, the children will have difficulty with sounds of farm animals if they have never had an opportunity to see these animals.

Chapter eight describes additional ideas for developing gross identification of environmental sounds.

Auditory Discrimination

Auditory discrimination may be described as the brain's ability to distinguish between phonemes. Auditory perception must be accurate. If a child cannot hear a sound accurately, he will not be able to recognize it in print and reproduce it in a speech sound. About 20 percent of all children who enter kindergarten seem to have a problem with auditory perception. It is safe to estimate that the percentage of migrant youngsters with this problem is considerably higher.

Sequence of Letter Sounds

There is probably a sequence of letter sounds which the child should master, for speech experts tell us that the high frequency sounds in a message are the most important clues that allow us to understand what is said. Vowel sounds seem to have less effect and might even interfere because they are twenty times louder than the high frequency consonant

sounds. We can train migrant youngsters to recognize the seven tongue-tip sounds which occur in sixty percent of all phonemes heard by children in speech. These letters include t, d, n, l, s, z, and r.

In teaching the sounds of letters, the children are each given a small unbreakable pocket mirror, so that they can see how each sound is made. The following description of the consonant sounds as described by Hutchinson and Quinn,[12] may help you teach them.

t - the tip of the tongue is placed behind the teeth and the breath explodes out.

d - the tip of the tongue is placed behind the teeth and the voice is used.

n - the tip of the tongue is placed behind the teeth and air passes through the nose.

l - the tip of the tongue is raised behind the upper teeth, the teeth are slightly separated, and the voice is used.

s - the tip of the tongue is placed behind the teeth and a narrow space is left for the air to come out. The lips are in a smiling position.

z - the tip of the tongue is in the same position as in making the 's' sound a narrow space is left for the voice to come out.

r - the tongue is raised toward the roof of the mouth, but not touching it. The lips are slightly parted. This is a voiced sound.

In teaching these sounds, provide each youngster with a small hand mirror. The following procedure might be used. (NOTE: Be sure to use the letter sound, not the letter name.)

Procedure

"Today, boys and girls, we are going to learn a sound. This is the sound - t - t - t. It looks like this. (Produce it on the chalkboard.) Watch carefully how I make the 't' sound. I put my tongue behind my teeth and push out my breath. Now you make the sound. Look in the mirror as you say it. See where you put your tongue. Now, let's skywrite the sound together. Ready. 't', 't', 't'. Let's listen to some words that begin with the 't' sound: teacher, television, top, tooth, table, tongue."

"Listen again. Now I'm going to fool you. The next words I say might

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[12]Hutchinson, Elizabeth and Quinn, Shirley, Listen-Look-Say, Educators Publishing Service, Cambridge, Mass., 1966.

not begin with the 't' sound. Raise your hands when you hear a word that begins with the 't' sound. Listen. Town, house, chalk, time, toy, take, walk, book, tall, teacher." (Variations of this might be to have children clap one when they hear the 't' sound or give them cards on which the letter 't' is printed and ask the children to hold up the cards when they hear the 't' sound in a word.) Play a riddle game. Say, "I'm thinking of something that begins with the 't' sound. It is something you each have. You brush them everyday. What word am I thinking about?" (teeth) "I'm thinking of the number that comes after nine. What is it?" (ten)

"This time the 't' sound will be at the end of the word. Listen. Coat, kite, gate, last, cat, went. These words end with the 't' sound. Now I will say them again. You repeat each word after me...coat- kite - gate - last - cat - went."

Another Procedure

"Today boys and girls, we are going to learn a sound. This is what it sounds like - n - n - n. It looks like this. (Teacher may print letter on chalkboard.) Put your tongue behind your teeth and push your breath out through your nose like this. (demonstrate) Let's try it. Ready, n - n - n. We sound like mosquitoes, don't we? Now boys and girls, let's sky write the letter. Watch me. (teacher demonstrates, using finger to "sky write" letter in the air) Now, let's do it together. Ready. Go. Let's listen to some words that begin with the "n" sound. Nuts, nose, noise, nice, nickel, number, nail. Now this time I want you to say the word after me. Ready. Nuts - nose - noise - nice - nickel - number - nail. Good. You are very good listeners. Now I'm going to make the game hard. This time I'm going to say some words which begin with the sound of "n", and I'm going to also say some words which do not. Raise your hand when you hear the "n" sound. Listen. Never, nice, little, soft, next, near. Good for you. This time I'm going to say some words which end with the "n" sound. Listen. Run, hen, plan, garden, harden, drawn. This time I want you to say the words after me. Listen. Run - hen - plan - garden - harden - drawn. Now I'm going to fool you. I'm going to say some words that end with the "n" sound and some that do not. Clap your hands when you hear a word that ends with the "n" sound. Listen. Garden - boat - tree - woman - children - nine. That was very good."

The above presentation may be enough for one lesson.

On the next day, the teacher presents the same letter sound in the following manner. She may show the children a nail, a nickel, and a nut. The children name the objects, listening to the beginning sound. The teacher writes the names of the objects on the chalkboard. The children notice that words which sound alike at the beginning start with the same sound. The teacher may print a list of words on the board. From the list, the children pick out those which start with the 'n' sound. After a few letters have been taught, the children listen to the teacher pronounce words and they will write the beginning letter. Later on, when children begin to read, they will notice new words which begin with known sounds. At that point, the teacher will show them how to substitute initial consonants in known words to make new words. For example, if the child knows the word "fish," he should be able to recognize "dish" and "wish" after those consonants have been taught. When the teacher refers to a sound, she should say: "This is the sound of 'n' in nickel, nail, and nut." Avoid using words beginning with blends if you are teaching initial consonants. The same general procedure should be used when teaching medial or final sounds. Additional ideas for developing and reviewing letter sounds include asking the children to give you another word beginning with the same sound as the one you used. These words may be printed on the blackboard and even though the children can't read them, it will bring to their attention the fact that words which sound alike at the beginning or ending, look alike, too.

The children will like such games as "I Spy," in which they guess what object a child is thinking about when he says, "I spy something that begins with the same sound as horse."

Another activity which may be helpful is asking children to sort pictures according to initial sounds. It is wise to start with just two sounds. I have used old hosiery boxes, blocking off the bottom into as many squares as I want. At the top of each row I paste a small picture illustrating a particular sound. In the box I place three or four pictures of each sound included. The children must arrange the pictures in proper rows according to the initial consonant. Children may work individually or in pairs to perform this task.

When children are more proficient in recognizing letter sounds, the teacher might pronounce word pairs such as: never, nice; ball, tiger. The children would tell which pair began with the same sound. The same thing may be done with ending sounds, which seem to be much harder for them to master, perhaps because many migrant children do not use word endings when they speak.

Seatwork sheets giving additional practice in letter sound training may be used. Often teacher-made sheets are best because the children must know the names of the objects in the pictures. Commercial sheets sometimes use pictures of things the migrant child cannot recognize.

After teaching the seven tongue-tip high frequency sounds, you will wish to move on to other consonant letters.

p - the lips are placed together and air is exploded out. The teeth are parted a little.

b - the lips are placed together, the breath is exploded out, and the voice is used.

m - the lips are closed, the tongue relaxed, the vocal cords are vibrated and air escapes through the nose.

w - is a voiced sound. The lips are rounded and there is a slight opening.

h - the mouth is open and air escapes as if one has run a great distance.

g - the back of the tongue is raised against the soft palate and dropped quickly, using the voice. The teeth are separated.

k - the back of the tongue is raised against the soft palate and dropped quickly, using breath. The teeth are separated.

y - the tip of the tongue is lowered behind the bottom front teeth and middle of the tongue is raised. It is a voiced consonant.

f - the upper teeth lightly catch the bottom lip and breath is forced out.

v - the upper teeth catch the bottom lip, but the voice is used.

j - the tip of the tongue is raised, the lips are protruded and breath is released. It is a voiced consonant.

th - the tip of the tongue is placed between the upper and lower teeth while breath is released.

th - (voiced) the tip of the tongue touches the upper front teeth which are parted slightly.

wh - the lips are rounded and the breath is blown as though one were extinguishing candles.

ng - the back of the tongue is raised against the soft palate while air escaped through the nose. The teeth are separated.

sh - the tip of the tongue is raised and the tongue grooved. The lips are protruded and the air is forced through the groove.

zh - the tongue and lips are in the same position as for 'sh,' but the voice is used.

ch - the tip of the tongue is raised behind the upper front teeth. The lips are protruded and the breath is exploded, blowing the tip of the tongue down.

It seems difficult for migrant children to hear word endings - hence, it is difficult for them to learn to rhyme. One approach is to collect toys and objects that would be familiar to these youngsters. Let them pick out the objects whose names rhyme. Make sure they know the name of each one. Materials we have used include:

block - sock; fan - pan; dish - fish; shoe -

glue; mop - top; hen - pen; nail - pail.

Throughout the area of auditory discrimination, the child is concerned with both awareness of sound and attaching meaning to sound.

Auditory Comprehension

At this level, the child is able to interpret and integrate what he hears with his past experience. He then accepts or rejects what he has heard on the basis of his evaluation. For example, after a visit to the farm where the child saw a cow and heard the noise a cow makes, he would return to the classroom. At a later date, if he heard a tape or record of animal sounds, he would be expected to pick out the sound of the cow and determine whether or not it sounded like the cow he had heard at the farm. In another instance, a youngster visited the city and rode on an escalator. When he read a story about a department store escalator some time later in the classroom, it was meaningful to him because he was able to associate the story with his own past experience.

Interpretation of Sounds

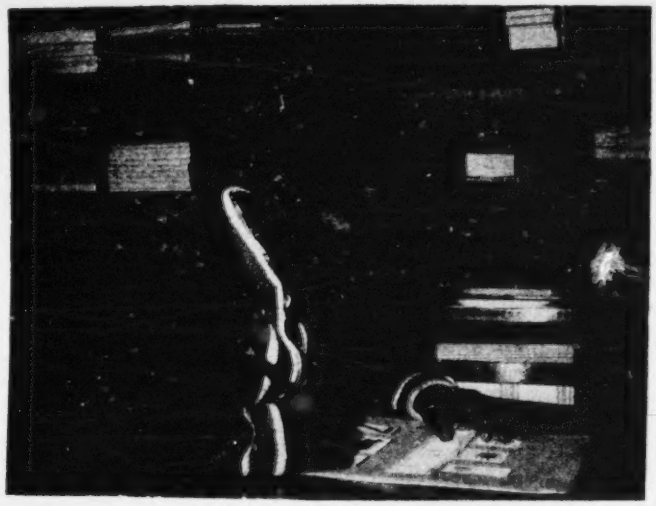
At this level, children learn to listen for specific information. One of the easier skills is listening to follow directions. The teacher might direct a child to take his pencil to the chalktray and then return to his seat. Starting with a simple instruction such as this one and moving to more complex directions which might include several steps, will help the child learn to listen for directions. An example of a more complex direction might be to have the child go to the front of the room, turn around twice, get a piece of paper from the shelf, hand it to a particular student, and return to his seat. Other kinds of information the child might be taught to listen for include listening to short paragraphs and selecting the main idea; choosing a title for the paragraph; answering the telephone and delivering the message correctly; and understanding relationships (classifying).

A more difficult skill is learning to interpret and evaluate material heard. The listener must interpret supportive material and data and react to the speaker's arguments with approval or disapproval. He becomes involved with the message of the speaker as he accepts or rejects parts or all of the message. On a very easy level, the teacher might ask the

children to tell what kind of an animal they would like to be, what they would look like, and what they would do. The rest of the class evaluates what is said and decides the validity of the remarks. For example, if a youngster said, "I would like to be a duck because then I could swi and swim all day.", the class would agree that a duck does swim and maybe that is a valid reason for wanting to be a duck. However, if the child said, "I'd like to be a duck so that I could climb a tree and store nuts.", the class would point out that it might be a reason for wanting to be a squirrel, but not for being a duck. With older children, pictures of ads or tapes of TV ads could be brought into the classroom. The children could discuss the appeal or lack of appeal, to what group of people it might appeal, what kind of persuasion is used in the ads, and what kind of language (kinds of words) is used.

At still higher levels of listening skills, students might add to what is heard or alter by interpolation and may recognize the effect of what they hear has on them.

At each of the three areas of listening, Auditory Awareness, Auditory Discrimination, and Auditory Comprehension, there are various types of listening behavior. According to Logan[13] these include: little conscious listening; half listening; passive listening; sporadic listening; listening with some reaction; and the highest level of behavior, by which perhaps he means interpolation. No matter what area of listening we try to develop, we must be aware of the behavior of the listener. If we work with small enough groups and use materials relevant for the migrant youngster, perhaps all of our listeners will be at the highest level for some of the time!



Student works with phonic sound game

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[13] Logan, L. and Logan, V., A Dynamic Approach to Language Arts, McGraw-Hill Company of Canada Limited, Toronto, 1967.

CHAPTER V

WHAT ARE THE GOALS FOR INSTRUCTION IN LISTENING?

We know that an individual will spend a major portion of his waking hours in listening and we want to help him learn to use that time so that his life may become more meaningful to him. With this rather broad and perhaps vague aim in mind, what kinds of goals are realistic in the classroom situation?

We may say that we want the youngster to become a critical listener. We hope that he will be able to listen for ideas, evaluate supporting data and conclusions, and not be swayed by propaganda. What are we really saying, in terms of the listener? That the skills of a good listener can be broken down and defined in minute detail. For example, let us suppose that a series of pictures were shown the class. Individual students or the teacher might tell a story about the pictures while the rest of the class listened. The goal in this case could be that the children would demonstrate the ability to listen for the details of the story that are pertinent to the picture or series of pictures at hand, as evidenced by their ability to name at least three of the details mentioned by the speaker. The goal must be realistic in its objectives and measurable in terms of the student's behavior. In order for this to be possible, the teacher must know the needs of her youngsters and write specific goals to fit those needs.

To Develop Critical Listeners

We feel it is importnat for the student to become aware of words that describe as well as the use of words in repetition, rhyme, and refrain. The teacher might read Wanda Gag's story of Millions of Cats. In this case the objective might be that the children would recognize the refrain and be able to repeat it at the end of the story.

To Develop Awareness of Words

It is important for the child to become a selective listener. He must learn to select ideas pertinent to the task at hand and must tune out the extraneous. Training in this area can begin with the young child listening to a story with some kind of controlled background interference (perhaps beginning with a very soft sound and increasing gradually until the background noise is as loud as the voice of the storyteller). The child must attend to the task of listening as evidenced by his ability to tell the main idea or the outcome or whatever other evidence the teacher might select. The more sophisticated listener might be expected to select facts from a speech, for example, which are significant in terms of supporting evidence and to disregard the trivia.

To Develop Selective Listeners

A long term goal with which we must be concerned is that of developing discriminating taste in regard to listening preference.

While this must be termed a value judgment, nevertheless, we must play the role of one who exposes the student to authentic and imaginative listening situations - plays, concerts, and the like as opposed to stereotyped movies and television. To Develop Taste In Listening

It is essential that the child realize the responsibilities of the listener to the speaker or performer. Following a listening experience involving a group of youngsters, the teacher may ask how well the students felt they listened; if they felt they could have been better listeners; what makes a good listener; and what could be done to improve the listening ability of the group. The children may be led to compile their set of rules and their definition of a good listener. To Develop Responsible Listeners

We might define the creative listener as one who takes what he hears, evaluates it with past experience, and develops a new idea, concept, or decision from the total situation. A creative listener might change his own behavior or his attitude toward himself, other individuals, or groups. To be a creative listener, one is required to actively participate in the listening experience. To Develop Creative Listeners

Now that we have identified certain long-range goals that we feel are of greatest concern, we will dicusss some of these in the light of specific goals and learning activities which may prove useful in the classroom situation.

LONG RANGE GOAL:

<u>The child will demonstrate skills of critical listening.</u>

Specific skills:

1. The child will listen to directions and detail.

    a. Ask the child to pick up his pencil, walk to the door, open it, and return to his seat. Give other simple directions involving two, three, or four tasks.
    b. Ask one child to describe an object in the room. Individuals are called on to name the described object. The first one to do so gets a turn to describe another object.

2. The child will listen for the main idea.

    a. Read a story or play a record or tape which tells a story. Ask someone to tell about the story in as few words as possible. Help them to come up with the main idea of the story.
    b. Read some short poems to the class. Ask them to suggest titles for them based on the main idea of the selection. Then tell them the real title and have them compare it with the one they chose.

3. The child will listen for supporting evidence.

   a. Show the class two or three pictures. Ask individuals to make up stories based on elements in the pictures. Have the class listen carefully for details pertinent to the picture and decide which picture the child is describing. When working with migrant youngsters, be sure to pick pictures which will be meaningful to them.
   b. Ask the children to write an essay on a particular topic such as "Why Cats Are Good Pets." Read the stories aloud, pointing out that while the main idea is the same, the supporting details make them different stories.

4. The child will listen for and learn to understand relationships and classifications.

   a. Say aloud a group of words such as: dog, pig, fish, cat, bird. Ask the class which of the words does not belong and why. Lead them to see that pig might be the answer if one is speaking of pets. However, fish might be the one if you were referring to land creatures as opposed to water creatures.
   b. Read a short story to the class. Have available pictures that depict events from the story. Ask individuals to place the pictures in the proper order.

5. The child will listen for and learn to distinguish fact from opinion.

   a. Read a story to the children. Ask them if the story could happen in real life. Why or why not?
   b. Read to the class articles from two or more newspapers dealing with the same story or event, but presenting different viewpoints. (Selections dealing with the same high school basketball game by newspapers of rival towns is a good example.) Help the class to see why different approaches might have been taken by the different reporters.

LONG RANGE GOAL:

<u>The child will become aware of words and their significance.</u>

Specific skills:

1. The child will listen to and discriminate between sounds.

   a. Fill pairs of boxes with like objects. For example, put thumb tacks in two boxes; bells in two others; chalk in another set; rice in another set; and so on. The child shakes the boxes and finds pairs with like sounds.

b. Ask the class to listen as you read a group of words. Tell them to listen for a particular phoneme at the beginning of each word and to identify the one word beginning with a different phoneme. For example: mice, doll, monkey.

2. The child will listen to and recognize rhyming words.

   a. Show the class three or more objects, such as a dish, a toy fish, a book, and a doll. Have them name the objects and pick out the two whose names rhyme.

   b. Say a word aloud to the class. Ask the children to tell you a word that rhymes with it. At first use multi-syllable words and accept nonsense words in response. Example: chitlings - pitlings; ice cream - mice cream.

3. The child will listen to and enjoy repetition and refrain.

   a. Read the story of The Little Engine That Could, which has delightful repetition. Ask the children to identify the groups of words which are repeated and have them join in as the story is continued.

   b. Have the children listen to tongue twisters and discuss with them the kind of repetition that is involved. Example: Peter Piper; She Sells Seashells.

4. The child will listen to intonation of words and recognize their effect on meaning.

   a. Using the word, "Oh," show how inflection may change the meaning of the word. Let the children take turns saying the word and have the class decide the meaning. Example: Oh with a rising inflection may mean "Is that so?" and with a falling inflection it may mean dismay.

   b. Have the pupils listen to a story in which the characters speak in very different voices, such as in the Three Bears. Stop occasionally and ask the children to identify the character who has just spoken in the story.

5. The child will listen to recognize words that describe.

   a. Ask two children to come before the class. Have the class tell who is the "big" boy. Write on the chalkboard:

      Henry is the big boy.
      Willie is the little boy.

Continue with the same technique, using other children but describing clothing. For example:

Debbie has a green dress.
She has black shoes.

b. Read words such as ugly, black, heavy, pretty, and the like. Ask children to use these words in sentences. Ask other children to use the same sentence, only changing the descriptive word. Example:

The pretty kitten jumped on the chair.
The tiny kitten jumped on the chair.

LONG RANGE GOAL:

The child will be able to listen selectively.

Specific goals:

1. The child will listen (attend) to the task at hand.

   a. Play a musical selection while directing the children to perform various tasks such as: hop on one foot; place hands on shoulders; stand on tiptoe and stretch arms in air, etc. Increase volume of record until it is as loud as the voice giving directions. Children are instructed to listen to what the teacher is saying and not to listen to the music.

   b. Play a story tape, beginning softly and increasing the volume. At the same time, read a different story aloud, instructing the class to listen to the story being read and not to listen to the story on the tape. The teacher will want to check comprehension of the story being read by her in order to determine if the children were successful.

2. The child will listen to discriminate between significant and extraneous ideas.

   a. Show the children a picture. Make two statements, only one of which pertains to the picture. Ask individuals to repeat the pertinent statement.

   b. Play a tape or recording of a short speech. Ask the children to select two or three arguments used by the speaker in presenting his case.

LONG RANGE GOAL:

The child will be a responsible listener.

Specific skills:

1. The child will listen attentively.

   Perhaps this can best be assured if the teacher himself is a model listener. His undivided attention must be given to the speaker. He may need to point out that he does listen to the speaker. Children often accept and pattern themselves after teacher models.

2. The child will develop standards for listening.

   Ask the class to think through the standards necessary for a good listener. Let them come up with some rules they think will help them be better listeners.

3. The child will list a variety of purposes for listening.

   a. The child will listen for pure enjoyment to stories, plays, concerts and the like.

   b. The child will listen for information to lectures, reports, speeches and the like.

LONG RANGE GOAL:

The child will develop taste in listening.

Specific skills:

1. The child will listen to a variety of material.

   a. Teachers are responsible for exposing students to a variety of listening situations using different media.

   b. Students will develop personal preferences after being exposed to a variety of listening situations.

   c. Students may discuss why they like a particular listening experience.

LONG RANGE GOAL:

The child will become a creative listener.

Specific goals:

1. The listener's attitude toward individuals or groups may be changed..

   Following a story which presents stereotyped characters, ask questions such as: How would you feel if you were Annie Mae? Do you think she was right to run away? What would you have done in this situation? Why?

2. The listener may receive help in decision making.

   After listening to a variety of viewpoints on a particular topic, the child may be in a better position to make a decision based on all the facts he has heard.

Depending upon the particular students with whom a teacher is working, there may be other urgent goals to be pursued. Consistent, careful planning on the part of the teacher will lead toward realistic, workable goals for the instruction of youngsters in the area of listening skills.

CHAPTER VI

CAN LISTENING BE TAUGHT?

While our ultimate goal is to develop within the student the ability to consciously select, interpret and evaluate the message of the speaker, we are first concerned with the auditory awareness of the student. Can we improve listening skills? The answer is yes. There are certain skills special to listening which can be taught. These include: developing a sensitivity to intensity, inflection, pause, and gesture. However, before we can begin improvement in any of these areas, children must have developed concepts to which they can relate specific learnings. This is especially true of the migrant youngster.

Development of Concepts

One of our goals, I believe, is to develop the concepts of these children so that they know and understand the world of sounds and sights around them. Then, when they listen to a story, they can recall a scene; when they see a picture, they can create a story. Last fall I took a group of migrant youngsters to visit a farm on which there were the usual farm animals. We had a tape recorder with us so that we could tape some of the sounds the animals made. When we returned to the classroom, we talked about the animals we had seen. That night I taped the following story about our visit to the farm and included the various animal sounds.

ANIMALS AT THE FARM

One day Annie Mae and Willie Joe were playing out in the orchard, under the cherry tree where Momma was picking cherries.

In a little while, Susan, the daughter of the farmer who owned the cherry orchard, came out to see them.

"Willie Joe and Annie Mae," Susan said, "Would you like to come up to the farmyard and see all the animals? We've lots of animals. It's fun to see them!"

Willie Joe looked at Annie Mae. Oh, they had wanted to go to the farmyard for a long time but Momma said, "No." Not unless the farmer or his daughter asked them. So they called up to Momma in the cherry tree. "Momma, Susan wants use to go see the animals. Can we go? Please?"

"Yes," said Momma. "you may go." And so off they started.

When they got to the farmyard, the first animal they saw was the cow. And this is what they heard. (cow sound) Willie Joe and Annie Mae were just a little bit frightened of the cow's loud noise. But Susan said, "Oh, she's a good cow. She gives us milk to drink." So then Willie Joe and Annie Mae thought that was all right.

Around the corner of the barn came a big animal that looked like maybe it would be fun to ride. "That's a horse, Annie Mae," said Willie Joe.

"Oh-h-h, could we ride the horse?" she asked Susan.

Susan said, "Well, maybe, when Daddy comes up from the orchard. Maybe he'll help us. We aren't supposed to ride the horse without a grownup around."

Just then the horse came up to the children and looked as if he wanted to say hello. This is the way he said it. Listen. (horse sound)

Willie Joe and Annie Mae could hardly wait for the farmer to come from the orchard for they thought it would be such fun to ride the horse.

But Susan said, "Come over and see the pigs. They are lots of fun to watch. They just eat and eat and eat all day long and they get SO fat!" When they got to the pigs' pen, Willie Joe and Annie Mae could tell exactly what Susan meant. (pig sound) Those pigs sure were noisy. And did they ever act hungry. Why they were taking food right away from each other!

"Oh, look what's coming now," said Susan. "Here's a little lamb. It wants its mother. Hear how the little lamb cries for the mother sheep? Listen." (lamb sound) "The little lamb's forgotten that his mother is in the barn. Let's let him go in and get her."

"Now let's go out to the chicken house and see all the chicks," Susan said to Annie Mae and Willie Joe. "Chickens give us eggs you know. Maybe we can get some eggs for Mother." (chicken sound) "The chickens are laying lots of eggs," said Susan. "Here, I'll take these two to Mother when I go in the house."

"Now just outside the chicken house is another family," Susan went on. "I think this family is funny. Let's see what you think." (duck sound)

"What a funny family!" thought Annie Mae. "And they walk so strangely, too!"

"Those are ducks," said Susan. "Did you see the skin they have between their toes? That skin is called web. Ducks have webbed feet and that helps them to swim. Chickens can't swim. They don't have webbed feet.

But ducks do. Someday we probably will see the whole duck family swimming in the pond at the back of our farm. But come on now. I want to show you one more animal. I think this is the funniest animal we have on the farm."

The children ran back to the barnyard. There, way out by the fence, was a strange looking animal with funny ears.

"What's that?" asked Willie Joe. "Do you know Annie Mae?"

"Nope. I don't know," said Annie Mae. "What is it Susan?"

"That's our donkey. Listen to the donkey," said Susan. (donkey sound)

"That's a TERRIBLE noise," thought Willie Joe and Annie Mae. But they didn't say anything because they didn't want to be impolite.

Susan said, "We think the donkey makes the funniest noise of all. What do you think?" Annie Mae and Willie Joe thought so, too.

"Now, let's play a game. Let's listen to the sounds the animals make and see if we can tell which one it is."

(cow sound) "What animal was that?" asked Susan.

"Oh," said Annie Mae. "I know. That's the cow."

"Right," said Susan. "Now listen again."

(horse sound) "That's an easy one," said Willie Joe. "That's the horse."

"You're right," said Susan. "Here's another one. Listen."

(pig sound) "Oh, I know those noisy ones," said Annie Mae. "Those are the pigs. They were the hungry ones, too."

"Yes, you're right about that," laughed Susan. "They sure were hungry. They're always hungry. Let's listen to the next sound."

(sheep sound) "What's that noise?" asked Annie Mae. "Who made that sound?"

"Oh, I can't . . . I can't remember. Oh, yes, now I know. It was the baby lamb. The little lamb looking for the mother sheep."

"That's right. That's right Annie Mae. Now let's listen for the next one."

(chicken sound) "I remember those," said Willie Joe. "Those were the chickens. You got eggs for your mother from them."

"Yes," said Susan. "You're right, Willie Joe. Now let's listen again."

(duck sound) "Ducks. Ducks. Those were the ducks," shouted Annie Mae and Willie Joe together.

Susan laughed, "You remember the ducks all right, don't you? Here we go again. Listen."

(donkey sound) "Oh, that was such a strange noise! We couldn't forget that one. That has to be the donkey," said Willie Joe.

"You're right about that one, too." said Susan. "Good, you've remembered them all!"

"Well, I think we'd better get back to the cherry orchard now. We had a good time, Susan. Thank you for asking us," said Annie Mae.

"Maybe the next time you come my Daddy will be here so we can ride the horse. That would be fun," said Susan.

"Yes, it would," said Willie Joe and Annie Mae. "Goodbye, Susan."

"Goodbye, Willie Joe and Annie Mae," said Susan.

The next day the tape was played for the children and pictures of the animals were shown as they were mentioned in the story. Later, the animal sounds were played out of context and the children tried to identify the picture and the animal sound. Animal puppets were used by the children and they tried to imitate the animal sound as they worked the puppets.

Another tape was prepared using these same sounds. Children were asked to listen to pairs of sounds and then asked if the pairs were the same or different. A third tape used the animal sounds again and this time the children were asked to tell if the sounds were near or far away. The same sounds, paired differently, were again used and the children asked to tell if the sounds were high or low.

Similar tapes were made, again beginning with story content, using sounds in the classroom, on the playground, and at the supermarket. By starting with sounds of places these youngsters visited, they were able to relate the sounds on the tape to concrete experiences and they were motivated to listen.

Auditory Clozure

Another type of tape useful for migrant youngsters might be called an auditory clozure tape. The script might go like this:

"Today, boys and girls, we will listen to some different sounds. I'll say something like, 'The fire truck rings its----'. You tell me

which of these sounds fits. (sounds heard might be a car starting, a horn blowing, or a siren) The fire truck rings its----! What's the answer? I hope you said siren. The fire truck rings its siren. Let's try another one. Before you can drive a car, you must first----(sounds of car crashing, horn honking, starter whirring). What's the answer? Before you can drive a car, you must first start it."

The correct sound is also the longest sound and this helps clue the youngster to the correct answer. These children need success and the more success that can be built into the program, the better.

Inflection and Intonation

Can we teach specific listening skills? Or can listening be improved just by practicing listening? I think there are certain skills, special to listening, which must be taught. The teacher may show the child how inflection may change the meaning of the word or phrase. For example, take the word "Oh." With a rising inflection, it may mean "Is that so?"; with a falling inflection, it may mean understanding or deflation. The pupils may listen to sentences and phrases which indicate through changes in voice inflection, various emotional responses. For example: "Who are you?" might show puzzlement, fear, anger, indifference. The teacher can talk with the students about the various meanings the difference in voice inflection makes. The teacher might have individual children say the sentences in different ways.

Let's take the skill of intonation. How could we teach it to migrant youngsters in the Primary classroom? The teacher might place on the desk or table an apple, a ball, a doll, and a toy truck. As she holds up each object, she would identify it for the youngsters by saying, "This is an apple." She would proceed to identify each of the objects on the table in a like manner. When she was satisfied that each child knew the name of each object, she might ask two children to come to the front of the room. A third child might be chosen to carry out simple commands such as the following:

Give me the apple.

After the designated child performs the task, the teacher could ask the class if the child correctly carried out the task. Questions such as: To whom did he give the apple? Why was he correct (or incorrect)?

Proceed in a like manner with the following commands:

Give me the apple.

After the child has performed, ask questions like: Why couldn't he give the book or the ball?

The teacher may proceed in a similar manner with the other objects on the table. She might vary the game by using the children's names in

her directives:

Give Willie the ball.
Give Annie the ball.

Interpretation Through Posture, Facial Expression and Stress

Another technique might be using the same word or sentence in a variety of ways so that the children learn to interpret the attitude of the speaker not only by what he says, but how he says it. For example, she might say the word "Annie Mae" sternly, laughingly, excitedly, reprovingly, angrily, and the like. She might use a sentence like "Willie has a pet turtle." She could make her voice sound excited, malicious, or filled with disgust. She might let the children take turns doing this and help the class to identify the attitudes of the speaker. The children might listen carefully during the day for words or sentences which impress them as pleasant or unpleasant because of what was said or because of how it was said. At the end of the day, the children might report what they heard, what effect it had on them, and why it had that effect.

Varied Volume and Rate

The teacher might read a story to the class in which the individuals speak with decidely different voices. The Three Bears, The Three Pigs, and The Little Red Hen are good examples of this kind of story. After a character has spoken, the teacher may stop a minute and ask the children to identify the speaker. When the story is finished, the teacher may repeat parts of dialogue out of context and have the children identify the character who is speaking.

Repetition and Refrain

Help the children to recognize repetition and refrain. Read the story of Millions of Cats, which has a delightful refrain. Ask the children to identify the groups of words which are repeated and have them join in as the story is continued. Another "fun thing" is to read tongue twisters such as She Sells Seashells or Peter, Peter Pumpkin Eater. Discuss with the children what kind of repetition is involved.

Following instruction in these basic listening skills, it is important to move into a letter-sound training program which culminates in the child's ability to discriminate between letter sounds, a necessary skill if he would be successful in reading.

Using Concrete Objects

Because migrant youngsters seem to respond more readily to the concrete rather than the abstract, it is helpful to have on hand a variety of toys and objects containing the sound elements the teacher may wish to emphasize. For example, objects for the "t" sound might include: top, toy telephone, toy turtle, ticket. Have the children take turns holding the object as the class or individuals in the group respond by naming the objects, listening for the "t" sound. After the child has been introduced to initial, medial, and ending "t" sounds, the teacher might use objects with the sound in all three positions (top, rattle, cat). The children must then decide whether they hear the "t" sound in the beginning, in the middle, or at the end of the word.

The following list of toys and objects was collected for use in teaching consonant sounds to migrant youngsters:

b - bottle, box, button, ball, book, bat, balloon

c - (K sound) can, cup, cat, car, curler, comb

d - dog, dish, doll, duck

f - fish, fork, fan

g - gum, goat

h - hat, horse, hook, holster, hen

j - jar, jumprope

k - key, kite

l - lamb, lemon

m - mop, mirror, monkey

n - nickel, nail, nut

p - pan, pencil, pig, pin

r - ribbon, rubber bands, rock

s - soap, soldier, saucer

v - valentine, vase

w - wood, watch

y - yarn, yo-yo

z - zipper

Use of Pictures

Following the presentation of objects, the teacher may show a group of easily recognizable pictures beginning with the "t" sound. The children name the pictures, listening to the beginning sound.

The teacher writes the names of the things on the board.

The children notice that words that sound alike at the beginning also begin with the same letter. Avoid using blends if you are teaching a single consonant.

The children tell other words that begin with the same sound.

The children pick out from a list of words those that begin like the one being studied.

The teacher gives three words - students listen for the two that begin alike.

After a few letters have been taught, the students listen to the teacher pronounce words and they write the beginning letter.

The children notice the new words which begin with known sounds.

The children substitute initial consonants in known words to make new words. If a student knows top, he should be able to recognize hop, mop, pop, after those consonants have been taught.

The same general procedures should be used in teaching medial or final sounds.

> The only reason for phonetic analysis is to enable the student to make those words he has studied today a part of his future sight word vocabulary.

By using pictures from magazines or used readiness workbooks, many phonic games can be devised. One that children enjoy is a double sheet of 9 X 12 tagboard stapled on three sides and open at the bottom. Pictures are pasted to the top sheet and a square opening is cut beneath the picture. Children slip a blank piece of paper between the cardboard sheets and write the beginning or medial or ending letter under the picture. These can be quickly checked by the teacher.

A listening-viewing center incorporating filmstrips, records, tapes, head phones, and books is invaluable for developing listening skills of migrant youngsters. Many materials are produced commercially and teacher-made materials can be geared to meet individual needs of youngsters. Children could come to the center to listen and view interesting stories, poems, and nursery rhymes. Stimulated by these stories, the children

might be able to draw pictures about them and to tell stories in their own words. For some of these kinds of youngsters, it might be their first response to a listening-language activity. Such a center might be in an individual classroom, or it might be in the media center of the school. It would be one way to give disadvantaged youngsters one of the advantages possessed by our children from average or above homes.

Listening skills can be taught. It takes teacher time and know-how, as well as appropriate learning materials. These materials must be selected, modified, and in some cases specifically developed to meet the needs - the distinctive and unique needs of each individual youngster.

Children listen to a story as they view the words in the book

CHAPTER VII

LISTENING ACTIVITIES

After the migrant child has become aware of sounds and noises around him and has learned to identify them, there are a number of listening activities which he might enjoy. Such activities are steps to later discrimination of related words and sounds within words. They may be used with the entire classroom, a small group, or with individuals. Teacher aides can help students with these activities, which are noted in sequence, from very easy to more difficult.

1. Sound Boxes

Make a set of sound boxes, using empty band-aid, freezer, or cereal boxes. I used pint-sized freezer boxes, painting the inside a bright yellow. Two boxes were used for each of the following objects: beans, chalk, styrofoam balls, paper clips, macaroni, rice or corn, thumb tacks, rocks, bells, and ping pong balls. The children shake the boxes and match the sounds.

2. Tapping

Objects such as a cup, a block of wood, a tin can, and a cardboard box can be placed on a desk or table. Have the children name the objects. Tap on them so that they can hear the sounds each thing makes when tapped. Ask several children, one at a time, to come to the table and tap on the objects for themselves. Have the children put down their heads or cover their eyes as one child comes to the front of the room and taps an object. This child may then call on another child to identify the object tapped. If a child cannot identify the sound correctly, allow him to tap and listen. Leave these objects on the table for several days so that the children get plenty of opportunity to produce the sounds. The number of objects to be tapped for identification may be increased daily.

3. Sequencing

Using the same objects mentioned above, tap two and have the children name the correct sequence. For example, tap the tin can, then the block of wood. As the children's skill in listening and sequencing grows, increase the number in the sequence - i.e. wood, cardboard, cup; or cardboard, tin can, wood, cup.

4. What's Missing?

Tap on all the objects to identify the order of sounds and objects. Put a paper or cardboard in front of them so they are no longer visible

to the youngsters. Tap on some of the objects. Ask the children to name the objects NOT tapped. Have the children locate the position of the objects behind the cardboard.

5. Sound Shooting

Have the children close their eyes. Move about the room quietly and ring a bell at different locations in the room. Let the children "finger shoot" in the direction of the sound.

6. Bell Ringing

Send one child from the room. Give a tiny bell to someone in the classroom. When the child is brought back into the room, have all the children hold their hands above their heads and pretend to ring the bell. The child who was sent from the room locates the bell ringer.

7. Jar Tapping

Select three jars of different sizes. Tap on each jar so that the children can become familiar with the way each sounds. Then have them close their eyes while one jar is tapped. They must identify the jar tapped.

8. Musical Scale

Fill several same-sized bottles with different amounts of water. Tap each bottle with a pencil and listen to the different tones. Experiment with the amount of water needed to form a musical scale. Let the children take turns at playing the scale.

9. What Is It?

Show the objects or devices needed to do each of the following: clap hands, drop a bobby pin, pour water into a basin, hit two wooden blocks together. Ask two or three of the children to turn their backs to the group. Make one of the sounds and ask one of the three to tell what he thinks produced the sound.

10. Where's the Dog?

Have the children shut their eyes. Walk about the room and tap one child on the shoulder. This child makes a barking sound. The other children guess who made the "doggy" sound. Other animal sounds may be used.

11. Syllable Sounds

Select two children whose first names have a different number of syllables. On a soft-toned drum, beat out the name of each child and ask the class to identify the name. Let the children take turns doing this. Have them use their fingers rather than drumsticks when beating out syllables.

12. Musical Notes

The teacher may strike two notes (a couple of octaves apart) on the piano, asking the children to tell which is the high note and which is the low note. Vary the activity by having the class stand when they hear the high note and sit down when they hear the low note. As the children become more able to discriminate, gradually strike notes closer and closer together.

13. Matching

Tap on the desk a certain number of times. The class or individuals may attempt to do the same thing. Vary this by tapping in an irregular series and by standing behind the children when tapping. In both instances, the class or individuals must match the teacher's sound.

14. Sound Effects

Let the children play "sound effects." Behind a folding screen or in a corner of the room, a child might crumble paper, pour water from one container to another, ring a bell, tap, blow a horn or whistle, etc. The other children must tell what he did. To make the game more difficult, the class may be asked to use a descriptive word in telling about the sound (bang, gurgle, rattle, etc.).

15. Clapping

Clap your hands once. Ask the class to do the same. Then clap a rhythm and have individuals or the class match your rhythm. Vary the speed of the clapping.

16. Rhythms

Rhyme multi-syllable nonsense words, such as: chitlings- pitlings - ritlings - sitlings; ice cream - rice cream - nice cream - dice cream, etc. Say a list of nonsense rhyming words. Then say "Let's rhyme with ice cream. Rice _____." Let the children finish the word. Proceed in this manner until the children can do this easily. Then proceed to mono-syllable words. Collect objects and toys familiar to migrant youngsters. Have them pick out the ones whose names rhyme. Make sure they know each object's name. Objects we have used include: pan-fan; block-sock; dish-fish;shoe-glue; mop-top; hen-pen; nail-pail.

Ask the children or an individual to listen to three words (cat - fun - rat) and clap when they hear a word that does not rhyme. Repeat the words twice and have the child clap on the word the second time.

Play a rhyming game with the class. Say, "See the cat. See the tree. Which one rhymes with you and me?"

18. Direction Sequence

Give the child three directions, such as "Touch your head, your nose, your toes." He must do the tasks in the order you gave them. The tasks can get more complicated as well as more numerous.

19. The Same or Different

Make pairs of sounds such as the following and ask the class if they are the same:

a) Imitate a cat and tap on the desk
b) Imitate a dog twice
c) Clap on a desk twice
d) Imitate a buzzing bee and then a scratching sound

Any number of variations can be used.

Pronounce pairs of words and ask the children if they sound the same. Any combination of words may be used, but it is easier for the children to start with multi-syllable words such as:

hamburger - hamburger

ice cream - jelly bean

dishrag - backyard

supermarket - supermarket

Then move to mono-syllable words such as:

girl - girl

table - chair

cat - cat

hen - dish

mop - mop

mop - toy

20. Riddles

Select word pairs which have similarity in sound, such as puddle - pumpkin; chipmunk - children. Ask questions about pairs; "Which does a duck swim in, a puddle or a pumpkin?"

21. Tapes

Teacher-made tapes of sounds can be used successfully with individuals, small groups, or even the entire class. It is well to start out using the sounds in a story situation. Sometimes it can be an out-growth of an experience the group has had. (See Chapter VI - Animals at the Farm) In addition to farm animal sounds, tapes can be made of sounds in the city, sounds of a parade, sounds of various machines, sounds around the house and a story sequence of sounds.

Let's take a story sequence, for example. On the tape the children hear an alarm clock ringing; the sound of water in a shower; footsteps on the stairs; a teakettle whistling; the sound of bacon sizzling; a toaster popping; more footsteps; a door slamming; a car starting and going off into the distance. With a tape of sounds such as this, the child is able to make up his own story with no right and wrong answers.

If the teacher wishes to use the tapes as an independent activity, worksheets can be made and instructions taped, so that children can work without direct teacher supervision.

For example, a worksheet prepared to follow the animal tape might be divided into four parts. In each box might be a picture of one of the animals heard on the tape. The child might listen to taped instructions as follows:

> "Today, boys and girls, we are going to do animal worksheet number five. You will need your red crayon and your blue crayon. Do you have them? Are you ready? Good! On the worksheet we see four boxes. In each box is a picture of an animal. Let's look at the first box. What animal do you see in that box? That's right, the cow. Good for you. Now, put your finger on the second box. What is that? Right. It's a chicken. Look at the third box. Put your finger on the picture there. What is that? Yes, it's a duck. In the last box, we see a horse. Now, do you remember the story of Annie Mae and Willie Joe at the farm? Do you remember the animals they saw and heard? Today we are going to hear some of those sounds again. Then we are going to see if we can find the picture of the animal that makes that sound on our worksheet. Are you ready? Good. Here's the first sound. Listen. (sound of horse) Did you hear that? Can you find the animal that makes that sound? Take your red crayon and make a line all the way around the picture of the animal that makes the sound you just heard. Go ahead. Put your crayon down. Now, here's the second sound. Listen. (sound of cow) Find the animal that makes that sound. Take your blue crayon. Make a big X above the animal that makes the sound you just heard. Go ahead. Put your crayon down. Listen for another sound. (sound of chicken) My! What a strange noise that was. Can you find the one that makes that sound? You can! Good! Take your red crayon and make a line under the picture you choose. Go ahead. Put your crayon down. My what good listeners you are today. Now it's time to listen to another

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sound. Ready? (sound of ducks) Well, that was another strange noise, wasn't it? Can you find the picture that goes with that sound? Take your red crayon. Put a big X on the picture you choose. Now, let's take another look at our worksheet. Did you notice that there were some words under the pictures? The words tell us the name of the animal in the picture. Let's take a look at the first box again. You told me that it was a picture of a cow. Can you tell me what word is under that picture? That's right. It says, cow. Let's read it together. Cow. Good. Now, let's look at the second box. There we see a picture of a chicken. Under the picture is a word. Can you tell me what it says? Yes, it says chicken. Now in the third box we see a picture of a duck. What word do you think is under that picture? Duck. Good for you. Let's read it together. Duck. And in the last box, can you tell me what the word says? Yes. It says horse.

Now, let's go back to the first box and read all the words on this page. Ready? Begin. Cow. Chicken. Duck. Horse. Good for you, boys and girls. You are getting to be very good listeners. And you are beginning to read, too. Now, I'd like you to turn over your paper. On the back, draw the picture of the animal you like best. Show it to your teacher when you finish."

22. Story Comprehension

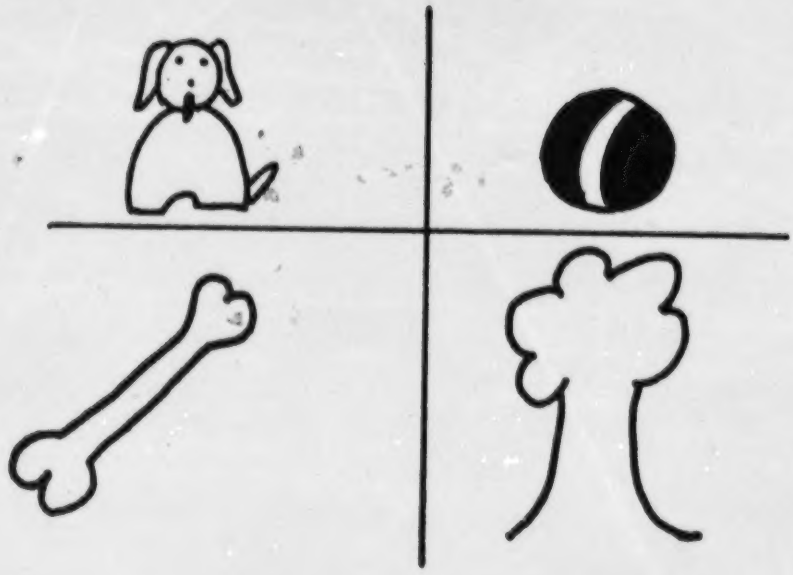
Give the children a piece of newsprint and ask them to fold it twice, making four boxes (or have it pre-folded). Tell them a simple story such as:

> The dog had a funny hat with a red ball on top. He had a big, big, bone. The dog sat under the tree with his big bone.

After reading the story twice, ask the following questions:

1. Who was the story about?
2. What was on top of his hat?
3. What did he have?
4. Where did he sit?

The children's response to this technique should look something like this.



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CHAPTER VIII

EVALUATION OF LISTENING SKILLS

The Language Arts program in today's elementary school aims toward the development of each child's ability to utilize his skill in oral and written expression so that he may communicate effectively. The developmental nature of learning requires continuous evaluation of the learning that takes place and a readjustment of goals in the light of evaluation.

Present tests of listening ability seem to correlate higher with intelligence than they do with each other. There is a need to develop instruments which will measure pure listening skills.

Evaluation must exemplify positive reinforcement if it is to be helpful. The child must be praised for what he has accomplished, and achievement must be measured specifically for each child as an individual. A checklist reflecting the skills to be taught would show where the child was at the beginning of the program and how far he has progressed in a given period of time. Assigning marks and grades in listening skills seems inappropriate. Rather, the teacher should praise good listeners publicly. Perhaps the best we can do at present is to set up a sequence of listening skills which may be introduced, continued, or mastered at a particular level. From this, we can develop a checklist which is, in reality, a summary of skill development. Such a checklist can be used as a means of determining each pupil's progress and his readiness for the next achievement level. It is also a device which may be adapted for reporting pupil progress to parents at conference time.

With the suggested checklist which follows, the teacher would indicate the skills that had been mastered by an individual child by placing a check mark in front of the listed skill. There would be a checklist for each child.

Sample checklist for Listening Skills:

The child can:

____A. Identify environmental sounds

____B. Hear likenesses and differences in words and sounds

____C. React to games and stories

____D. Follow two-step directions

___E. Identify rhyming elements in words

___F. Supply rhyme

___G. Associate spoken ideas with printed symbol

___H. Reply and react to questions

___I. Get meaning from intonation

___J. Listen for main idea

___K. Retell story in sequence

___L. Evaluate critically

___M. Adapt listening skill to purpose

___N. Recognize sound patterns

___O. Recognize supporting evidence

___P. Distinguish fact from opinion

Checklists such as this have the advantage of letting the pupil and his parents, as well as the teacher, know exactly what he has learned, what he needs to learn next, and where he is having trouble. If checklists were used in all areas of the curriculum, there would be a continuous profile of that child's learning process.

Perhaps we as teachers need to take a good long look at our own listening skills. Do we listen when youngsters speak to us? Can children pattern their listening habits after us? Perhaps the following checklist by Logan[13] will help us plan a better listening program in the classroom.

1. Do I provide a classroom climate which fosters good listening habits?

2. Do I provide opportunity for the development of a wide variety of listening skills?

3. Do I provide a listening center where the children may go to carry on listening activities?

4. Do I arrange for the use of the language laboratory for practice in improving listening skills?

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[13]Logan, L. and Logan, V., A Dynamic Approach to Language Arts, McGraw-Hill Company of Canada Limited, Toronto, 1967.

5. Do I record stories and programs for use in the listening corner?

6. Do I use tapes of educational programs that are available?

7. Do I keep alert to the special needs of those children who need to replay the tape, record, or film?

8. Do I encourage children to carry on some of their listening activities in small groups at the listening center?

9. Do I plan as carefully to help children learn to listen for various purposes as I do to help them learn to read for various purposes?

10. Do I make use of listening activities for self-teaching and for self-evaluation?

11. Do I listen to children as courteously as I should?

12. Do I indicate activities for various purposes for listening in terms of interests, abilities, and needs of the children?

13. Do I get the attention of everyone before I start speaking?

14. Do I teach the children to be courteous listeners at all times?

15. Do I involve the children in setting standards for listening?

16. Do I guide the children in developing an appreciation and awareness of the sounds in our language?

17. Do I keep in mind that children spend more time in listening than in other communication skills?

18. Do I develop a balanced program in which listening skills are taught consistently and practiced through such specific activities as listening to evaluate an idea or point of view, listening for directions, listening for main and subordinate ideas, listening for enjoyment, listening to appreciate poetry, prose and music, listening courteously to communicate and engage in conversation, listening to learn to discriminate sounds?

19. Do I understand the factors that influence listening?

20. Do I keep a record of each child's listening progress?

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CHAPTER IX

FROM LISTENING TO READING

Beginning reading instruction means helping the child move from listening to oral to written language. Probably most successful is the approach used in many kindergarten and first grades today, that of using experience stories and chart stories dictated by the youngsters themselves. Teachers are sometimes successful when they write stories based on the migrant youngster's own experiences. If it is necessary to move into commercial materials, readers using a sound-symbol approach (controlled phoneme-grapheme patterns) are probably best so that problems in word recognition can be reduced as much as possible. New reading vocabulary should be introduced gradually and this vocabulary must be used orally by both the teacher and the pupils so that the students can listen to the way words sound in other sentences. We have taped many stories and have pupils listen to the tape as they follow the print in the book. There are commercial materials available along this line now. When we tape our own, we make sure that questions occur on the tape occasionally.

I suspect that many of our problems in teaching disadvantaged youngsters to read lies in inadequate instruction in listening and speaking before we begin formal reading instruction. These children have learned speech patterns different from the standard English patterns we expect in school. They seem unable to hear sentences modeled for them and are unable to repeat modeled sentences because their auditory memory is weak. Practice with the Language Master is helpful. It may be necessary to start with only a one-word model and gradually work up to modeling of sentences.

To teach reading to migrant youngsters, it is a good idea to start with stories of things they have experienced and know about. One way to begin is by the use of the experience stories, which would be the outcome of a common experience by the group. Following this experience, which may well have been a field trip, the children dictate the story to the teacher who writes all the contributions on the chalkboard. Then the teacher reads aloud everything she has written. The class may wish to delete or change the order of the sentences. When the group is satisfied with the story, the teacher may copy it on a large sheet of oaktag. Experience stories help build background and are good language activities. If the story is to be used as a reading lesson, the following procedure may be used.

1. The teacher reads aloud the entire story as the children watch the words.

2. The teacher reads each sentence.

3. The class reads each sentence after the teacher.

4. The class reads the whole story, with the teacher's help, if necessary.

5. Individuals or small groups read the entire story.

6. The teacher reads an individual sentence.

7. Individual children find the sentence read by the teacher and "frame" it with their hands.

8. The teacher may call on individual children to find certain key words.

9. The class re-reads the entire story, with the teacher's help, if necessary.

10. At another time, words can be pulled from the experience story to be used in skill development.

The following story was dictated by a group of eight and nine year-old migrant youngsters following a trip to the Rochester airport.

> We went to the airport to see the jets. We watched them land and take off. What a big noise they made! We went on one of the planes. We talked to a pilot and a stewardess. We sat in the seats and fastened the seatbelts. Then we had to get off. Someday we want to ride to a far-away place. Zoom! Zoom! Off we'll go!

These youngsters were learning long vowel sounds. This skill was further developed when they helped the teacher list on the chalkboard the words from this story that had a long vowel sound. They noticed that the word "we" had a long vowel sound although it was a very small word. They thought of words like me, she, he, and be in which they could hear a long sound and decided that sometimes in very short words, the vowel says its name. The teacher told them that the word "zoom" had a special vowel sound and she told them what it was.

Another lesson on plurals found the class listing all the words meaning more than one person or thing. In a third skill lesson, the children talked about compound words. These were listed as follows:

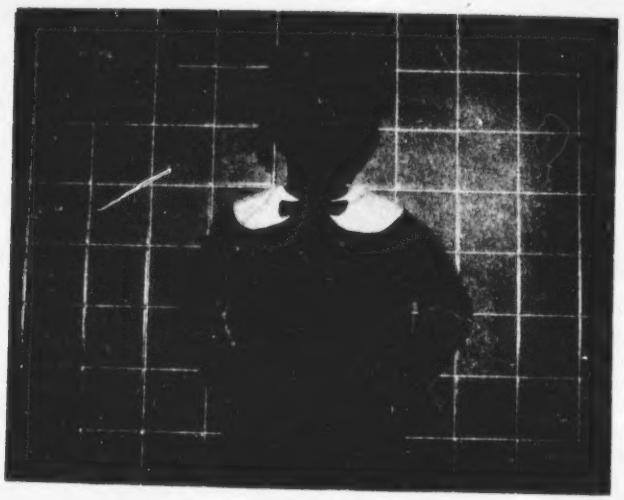
air & port = airport

seat & belt = seatbelt

some & day = someday

Almost any skill the teacher wishes to stress may be developed through the use of experience stories. A word of caution - the skill to be developed is worked on after the story is read - not in conjunction with it.

The use of chart stories may be helpful in teaching the migrant child to read. We use chart stories for teaching specific vocabulary and may select almost any topic we wish. It is probably best to begin with stories about the migrant youngster himself. Often we take individual pictures of our migrant youngsters and let them dictate a story about themselves. This story is printed under the child's picture and the teacher helps him read it.



I'm Annie Mae.
See my new dress.
It's red.
And it's pretty.

Other samples of chart stories are:

Red apples.
Yellow apples.
Green apples.
I like apples.
Yum! Yum! Yum!

Big apples.
Little apples.
Apples for you.
Apples for me.
Apples are good.

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Come Willie.
Get the ball.
Come, get the ball.

Let's go fishing.
I can fish.
You can fish.
We can fish and fish.

Notice that when we make chart stories, we use short sentences, repetition of words, repetition of phrases, and a "catchy" or interest sentence. We try to repeat the vocabulary in another chart story. In teaching the children to read the story, the teacher may read the whole story as the children watch. The teacher may reread it line by line and the class, in turn, may read each line after the teacher. The teacher can give the children word or phrase cards and ask individuals to find matching words or phrases in the chart story. The chart stories can be dittoed, illustrated by the individual youngsters, and made into a booklet which can be taken home. This may indeed be the migrant child's first story book. We try to write stories especially for them, based on experiences that may have happened to some of them. In addition to talking to them about their interests, we have available cartridge-type tape recorders which the children can operate themselves. They record whatever they wish to talk about and from these tapes the teacher can learn about their interests and can write stories relating to them.

The sample story which follows is based on an experience told by one of our migrant youngsters. It is written on a third-grade level.

ANNIE MAE'S RIDE

Annie Mae was tired and hungry. She wished the noisy old bus would hurry up and get to the camp. With her Momma and little brothers, Henry and Willie, she'd been riding for nearly two days. Jessie, the crew leader, had told Momma that the ride wouldn't be too long. It seemed awfully long to Annie Mae, even though they hadn't stopped to sleep at night. Instead, they dozed as best they could while the old bus kept moving north. They hadn't had a real meal, either. Just sandwiches and soda pop. My, how she wished for one of Momma's meals right now! Momma was a good cook. That's why they were coming north with the fruit picking crew. Momma wouldn't pick cherries out in the orchard like those other folks on the bus. She'd stay in camp and do the cooking for everybody. Annie's mouth watered as she thought of the meals her Momma would cook -- fried chicken, blackeyed peas, biscuits. MMM, MMM.

Annie Mae wondered what camp would be like. It was her first trip north. She knew there was one big room with a long table where the whole crew ate.

Momma had told us that. And there'd be a stove for Momma to cook on, too. Jessie had said there was a T.V. to watch. Annie Mae had her doubts about that. Anyway, the crew people wouldn't want kids messing with it, so Annie Mae didn't count on seeing much T.V. And she didn't really think she'd feel lonely, even if she and the boys were the only kids in the camp. But she was worried about where she would sleep. Jessie hadn't said anything to Momma about beds. Annie Mae knew it was too much to hope for bunk beds. Still - - she couldn't help wishing ---.

The bus slowed and then turned down a dusty road. It was bumpy, too. Everyone was quiet as they peered from the bus windows, anxious for a look at their summer home. Slower and slower went the bus, past row after row of trees loaded with bright red cherries.

"My," thought Annie. "Them cherries is even prettier than oranges."

Jessie stopped the bus in front of a long red building. "Here's where we're at, folks," he called as he swung himself down the steps.

Henry and Willie woke up then and both started to cry. "Hush your mouth," said Momma as she lifted them down from the seat. "Here, Annie Mae. You take the boys with you." And Momma took a box and a bag from the overhead rack and followed the other grownups out of the bus.

"Come on, Willie. Come on, Henry. Let's see what it's like," and Annie Mae took a boy in each hand and moved to the front of the bus.

As the children went toward the camp, they could see the crew leader, Jessie, talking to a white man. "Who's that, Annie Mae?" asked Willie.

"Don't know. Maybe the boss man," said Annie Mae. "Let's find Momma."

But as they walked way around Jessie and the white man, Jessie called to them.

"Hey, kids. The boss man say you got to go to school. He say you and your Momma can't stay lessen than you go to school."

Annie Mae began to run, dragging the boys with her. She didn't want to go to no school in the summertime. She had to find Momma. Around the corner of the building they ran and bumped right into Momma, nearly knocking her down.

"Momma. Momma. The boss man say we gotta go to school. Now. In the summer."

Momma put her arms around the three youngsters. "Don't you worry none about that now. I'll take care of school," she said. "You come see the nice place where we gonna sleep."

Annie Mae had to pinch herself to make sure she wasn't dreaming. In the little room were two sets of bunkbeds. One for Momma and her. And one for the boys.

What Can Be Done With the Story?

1. Reading for a purpose -
   Direct the children to read and find out where Annie Mae was going.

2. Reading to supply the answer -
   Ask the children questions such as "Why was Annie Mae tired and hungry?" After they have found the answer, ask "Did you read too much? Too little? Just enough?"

3. Outlining -
   Give the class the main headings. Ask them to supply two sub-headings.

4. Sequence -
   List several events of the story on ditto sheet. Let the children arrange these in order.

5. Cause and effect relationship -
   State a cause -- "Momma was a good cook." Children find an effect. Turn around the effect and cause -- "Momma would do the cooking for everyone in the camp."

6. Paraphrase Sentences -
   Teacher paraphrases a sentence such as, "All the people on the bus stopped talking and eagerly watched for the camp." The children must find the original sentence.

7. Word recognition and phonetic skills -
   (A) Find words with alternative vowel sounds for "Aa". List under appropriate sound.

ā	ă	other	silent
Mae	had camp	Momma awfully	overhead

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(B) Initial consonants and diagraphs. Find words that begin with a particular sound -- sl and st, for example. List under the appropriate sound.

sl	st
sleep	stopped
slowed	still

8. Syllables -
List words in rows numbered 1, 2, 3, according to the number of syllables.

1	2	3
tired	hungry	watered

Steps in a Directed Reading Lesson

I. Introduction
   a. Motivation for whole story
      1. Build a background for the concepts to be developed in the story (pictures, objects)

   b. Oral discussions using new words in the story to clarify meanings and develop concepts

   c. Write new words on board -- in sentences different from those appearing in selection

II. Guided Silent Reading
   a. Children read selection -- or part of it -- with specific purpose in mind

   b. Teacher quietly tells children the words they cannot recognize after helping them use all the clues they know

   c. Children react orally to the purpose for which they read -- paragraph by paragraph

III. Oral Reading
   a. Never precedes silent reading

   b. Should be done with facility -- no stumbling over unknown words

   c. Should be done for a real purpose -- different from the original motivation for reading the story
      1. Possible reasons for re-reading:
         a. To identify characters
         b. To find a sentence which tells the main part of the story
         c. To answer questions

d. To compare selection with other selections read previously
e. To provide practice for reading story to another group
f. To dramatize story

IV. Summary-
a. Sentence or question regarding story -- for example:

"How would you feel about the bunkbeds if you were Annie Mae?"

V. Skills Development -
May precede or follow reading time, but is separate from the story

Developing Comprehension

It is very important to try to develop the comprehension skills of migrant boys and girls. The following list may suggest to you some ways to go about it.

1. Child reads selection to find answer to specific question.
2. Child finds sentences in story with similar meaning.
3. Child finds the main idea of a selection.
4. Child suggests another title for the story.
5. Child suggests meaning for figurative speech. (Example: What does "answer the door" mean?)
6. Child retells events in the story in sequence.
7. Child sees the "cause and effect" relationship. (Example: "She went home because she was tired.")
8. Child is taught the meaning of antecedents and pronouns. The teacher must do much oral work in the area. For example, call two children to the front of the room. The teacher may say, "They are in front of the room. Whom do we mean when we say they?" Following the oral development of pronouns, the teacher may write sentences on the board - such as - While Willie was reading, he heard a funny noise. Ask the children to point out or underline the word in the sentence that means the same as he.
9. Child learns to look for the emotional reaction of characters in the story. For example, "How did Willie Joe feel when he caught the catfish?"
10. Child must be taught the meaning of "and" (joining) and "but" (contrasting).
11. Child must be taught time sequence. This may be developed orally first. Have a child pick up a pencil, open the door, and then go to the window. Let children tell in a sentence what he did. Following much oral development, the teacher then presents sentences on the board, such as "He read the story after he got home." Ask the class what happened first?
12. Teach the use of punctuation as a clue to meaning.
13. Relate details to the main idea.
14. Teach directional words: e.g. next, then, after that, etc.
15. Teacher provides a balance in the kinds of questions asked:
    Concrete: the what, where, when and who
    Abstract: seeing relationships, sequence inferences, conclusions, evaluations
    Creative: open-end questions: What would happen if --- What other uses could be made of --- et cetra

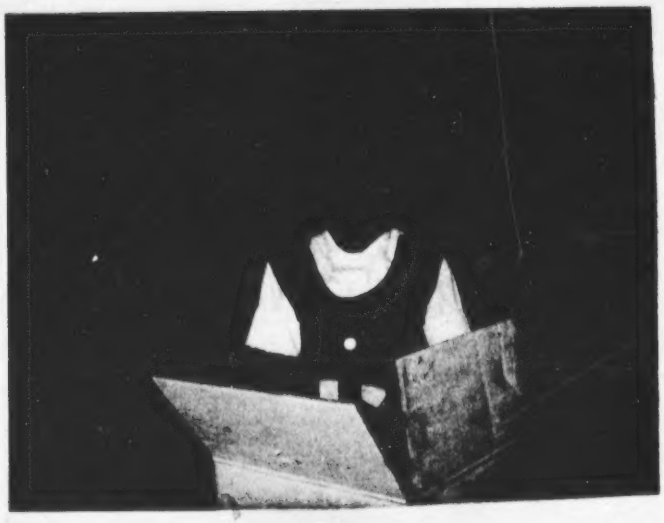
Developing Concept of Positional Words

To teach migrant youngsters what positional words mean, we found it best to have individual youngsters "act out" the word being taught. For example, to teach the concept of "in," individuals were asked to put an apple in the basket; put the book in the desk and get in the box, and the like. Pictures were taken of individuals and groups of children acting out these positional words. The pictures were later mounted and the word or phrase being illustrated was printed beneath.

Below are some of the pictures we used:

with a friend

around the corner



in the box

on the table

under the table

Developing Spelling Skills

Spelling skills and the phonetic analysis part of reading skills go hand-in-hand. It seems obvious to say that letter names must be mastered before spelling instruction starts. Usually, reading instruction level and spelling instruction level are about the same. The following steps in teaching spelling may prove helpful.

1. The teacher says the word.
2. The children repeat the word after the teacher and listen to the sounds in it.
3. The children look to see what letters stand for the sounds in the word.
4. The teacher uses the word in a sentence.
5. The children use the word in a sentence.
6. The children look at the word again.
7. The children cover the word and write it without looking at the model.
8. The children check to see if they spelled it correctly.

Show the class an apron and a tray. Ask the class to name the articles. Ask what sound they hear first in apron. Ask what sound they hear last in tray. Tell them we call this the long sound. When it comes last in a word, we almost always write it ay. Write the word tray on the chalkboard. Ask the class what the word is. Ask what letters stand for the a sound. Ask the class how to make the word day; may; pay. Write these words or have a child write them as the class spells them. Have a child underline the letters that make the vowel sound. Use the words in sentences that have meaning for the migrant youngster.

Samples:

The boss man will pay you for working.

Don't lay the bucket on the ground.

Let's play jackstones.

Momma will stay in the orchard.

We can go fishing in the bay.

You may help pick cherries.

Show the class a nail and a chain. Ask the class to name the articles. Tell them the vowel sound is next to the last sound. Have them listen for the vowel sound. Write the word chain on the board. Have the class pronounce it. Ask what letters stand for the vowel sound. Follow the same procedure for the word nail. Try to always use the words in sentences that are meaningful to the migrant youngster.

Samples:

We can't pick cherries in the rain.

We have to wait for the trees to dry off before we begin picking.

He gets the mail at the post office.

The dog's tail got stepped on.

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